RECORD RESEARCH

25¢

the magazine of record statistics and information

VOL I, No. 5 October, 1955

PATHÉ FRÈRES PHONOGRAPH CO.

SAPPHIRE RECORD

TRADE MARK REG. U.S. PAT. OFF.

Dance Rhythm 20627

HE TOOK IT AWAY FROM ME

(Roy Turk -- J. Russel Robinson)

LAVINIA TURNER AND

JAS. P. JOHNSON'S HARMONY SEVEN

Pathé

Paris-Pathé Disque Record

Pathé Phonograph & Radio Corp. Orange, N.J.

Pathé Phonograph Co. New York

Pat. Nov. 27, 1917 Pat. Sept. 4, 1917

LIL SON JACKSON
(MELVIN JACKSON)

by ANTHONY ROTANTE

Vocal with Guitar

	Gold Star	638	ROBERTA BLUES		Probably 1949
			FREEDOM TRAIN BLUES		
	"	653	GONE WITH THE WIND		
			NO MONEY, NO LOVE		
	"	668	GAMBLING BLUES	SIW 643	Dot 1051
			HOMELESS BLUES	" "	" "
	"	663	EVIL BLUES		
			CAIRO BLUES		
	"	642	GROUND HOG BLUES		
			BAD WHISKEY, BAD WOMEN		
MM1672			TALKIN' BOOGIE	Mod. 840	
1673			MILFORD BLUES	" "	

(Item from Billboard, 9/25/51 states, 'Modern bought Jackson masters from Gold Star, which went out of business. First releases on Modern, Oct. 1, 1951.)

				1950
Im 206	Imp.	5100	TICKET AGENT BLUES	
207	"	5100	TRUE LOVE BLUES	
208	"	5108	EVENING BLUES	
209	"	5237	SPENDING MONEY BLUES	
210	"	5108	TOUGH LUCK BLUES	
				Early, 1951
241	"	5119	PEACE BREAKIN' PEOPLE (Melvin Jackson)	
242	"	5113	ROCKIN' AND ROLLIN' (Melvin Jackson)	
243	"	5119	TWO TIMING WOMEN (Melvin Jackson)	
244	"	5119	ROCKY ROAD (Melvin Jackson)	
245				
246	"	5125	TRAVELIN' ALONE	Imp. 5192
247				
248	"	5125	YOUNG WOMAN BLUES	" 5192

And His Rockin' And Rollers — mid - 1951

Im 281	"	5131	MR. BLUES	
282	"	5131	TIME CHANGES THINGS	
283	"	5137	WONDERING BLUES	
284	"	5137	RESTLESS BLUES	
285	"	5237	ALL ALONE	
				Late 1951
Im 319	"	5156	EVERYBODY'S BLUES (Melvin Jackson)	
320	"	5156	TRAVELIN' WOMAN (Melvin Jackson)	
321	"	5144	RED LIGHT (Melvin Jackson)	
322	"	5144	ACHING HEART (Melvin Jackson)	
369	"	5165	UPSTAIRS BOOGIE (Melvin Jackson)	
370	"	5165	ALL MY LOVE (Melvin Jackson)	
371	"	5175	MY LITTLE GIRL (Melvin Jackson)	
372	"	5175	BIG GUN BLUES (Melvin Jackson)	
				1952
445	"	5300	GET HIGH EVERYBODY (Melvin Jackson)	
446	"	5300	LET ME DOWN EASY (Melvin Jackson)	
447	"	5319	MY YOUNGER DAYS (Melvin Jackson)	
448	"	5319	I WISH TO GO HOME (Melvin Jackson)	
489	"	5218	BLACK AND BROWN (Melvin Jackson)	
490	"	5204	JOURNEY BACK HOME (Melvin Jackson)	
491	"	5218	SAD LETTER BLUES (Melvin Jackson)	
492	"	5204	ROCKIN' AND ROLLIN #2 (Melvin Jackson)	
527	"	5229	LONELY BLUES	
528	"	5229	FREIGHT TRAIN BLUES	
529	"	5312	HOW LONG (Melvin Jackson)	
530	"	5312	GOOD OLE WAGON (Melvin Jackson)	
531	"	5286	BLUES BY THE HOUR (Melvin Jackson)	
532				
533				
534	"	5286	TROUBLE DON'T LAST ALWAYS (Melvin Jackson)	

continued on Page 12

The "HILL & DALE" Scene
An Exploration

by RAY WILE

As most collectors know, the hill and dale technique was not limited to the Edison Company. There were many hill and dale outfits that issued discs at one time or another in America but most of them were out of existence by the early 1920's. Only the Edison Company had the staying power to remain on the scene 'til 1929.

The companies based their recording grooves on two major systems:
(1)a wide groove roughly equivalent to the old 2 minute cylinder groove.
(2)a narrow groove which was equivalent to the newer 4 minute cylinder groove.
The number of grooves per inch might vary from company to company but essentially all fitted into the two families. The first system (Pathe) gave very little noise from the groove walls but had the disadvantage of frequent needle skip on loud passages and that it took a lot of disc space. Wear, when played with the suggested sapphire needle, was negligible and even those with definite "wear signs" reproduced well. The second system (Edison) had the disadvantage of side wall scratch & the possibility of the grooves being stripped when played on the wrong machine. It had the advantage of economy of space since the equivalent of a 12 inch record was easily fitted on a 10 inch disc. (Edison only issued 10 inch records except for a few long-players.) The smaller companies issued 7 & 8 inch records and packed a ten inch quantity into their grooves.

PATHE type grooves

Pathe- This pioneer European company opened a branch in the United States during the war years. Basic label design was constant but colors varied with the series. Basically the name Pathe Freres Phonograph Co. appeared around the edge of the label with a red rooster device just above the center hole. The word Pathe again appears in white at the six oclock position. This firm issued 10, 10 3/4 12 and 14 inch discs. Later they dubbed many of their titles on Pathe Actuelle lateral cuts. Many of these were later issued on Perfect Records.

BRUNSWICK- A green label with gold lettering. The name Brunswick appears in a semi-circle in the middle of the upper portion of the label. A rather ornate B appears just below & is pierced by the spindle hole. At the bottom appears the manufacturer, The Brunswick-Balke-Collander Co. of Canada Ltd. We have not as yet located an American Brunswick hill & dale.

EMPIRE- At the top of the label is the name, "Empire Sapphire Record" with the words Standard Selections immediately below. No place of manufacture is given nor is an issuing company indicated. The words " Use sapphire point only" appear at the bottom of the label.

KEEN-O-PHONE- The name Keen-O-Phone appears at the top of the label with record immediately below it. A device with an orchestral conductor standing in front of a morning glory disc phonograph appears directly below this and above the spindle hole. Title "Keen-O-Phone Co., Phila., Pa., U.S.A." appears just below the spindle hole and towards the bottom. A restricted use notice appears below reading, "This record is sold under price maintenance contract and upon condition that it shall not be re-sold in United States for less than the retail price marked hereon.. This record must be played with the Keeno point only." It is known that issued on this label also appeared on Rex .The label color is black with gold lettering.

OKEH- A blue label with gold lettering except for seal in circle containing motto "The Record of Quality" in colors red, white and gold. On the 12 oclock side of label is the name of maker "Otto Heineman Phonograph Supply Co. Inc. New York City." Above spindle hole are letters Okeh with word RE - CORD enclosed under ke & be - tween O-H in smaller script. Sketch of an American Indian is fixed into large letter O. The 1000 series was used for the cataloguing of Okeh hill &dale.

EPERAPHONE -see comments under the Edison group.

PHONO-CUT-The name, "The Phono-Cut Record Company" appears in gold on a ribbon device imposed on a world. At the bottom appears the place of manufacture, Boston, Mass. and the warning "Use only sapphire point on this record." The basic background color is black.

REX - The words, "Rex Record"appear around the edge of this label. Towards the top is an open phonograph with a king behind it holding a record. The words "A royal entertainer" are inscribed on a banner in front of this. At the lower portion of the label are the words, "Use only jewel point on this record" and the name "Rex Talking Machine Corporation, Philadelphia". The label is black with red and gold lettering. Still later a new label design was used. This was black with red and gold lettering. The words "Play with Rex sapphire needle" appears at the top circle of the label. A large Red R with an elongated tail ending in a ball dominates the top pf the label. The ex of Rex appear in black in the tail of the R. "The keynote of Music" appears at the right of the Rex. Just above the center hole is the inscription, "The record of quality".

EDISON TYPE GROOVES:

EDISON-West Orange,New Jersey.. Issued 10 inch discs with the exception of a few long playing discs introduced in 1925. (For label types see article in Vol. 1, No.3).

AEOLIAN VOCALIAN-The label has an upright oblong device in which all text matter is inscribed. At the four sides are decorations in gold and brown. At the top of the oblong are the words "Aeolian-Vocalian" in a gothic script. At the left of the spindle hole are the words Foreign patents, U.S. patent pending. At the right-copyright 1916 Aeolian company. Immediately below is a brown box in which the title is found in black. The classical series was done in other color combinations.

CRESCENT- 8 & 10 inch Crescents have been seen. The 8 inch example has the label inscription pressed into the record & filled in with white ink. At the top of the label portion ap-

CRESCENT (continued)
pears the following: C turn R scound box E to S extreme C left E right angle N to tone arm T. Title appears just below and above the spindle hole. At the right of the hole is a crescent moon with the words trade mark patent pending. Crescent Talking Machine Co., Inc. New York, N.Y. appears at the bottom. The 8 inch example was in the 2000 series. The 10 inch example is a blue label with silver lettering. The word "Crescent" appears at the top in white outlined in silver. Just below appears a silver crescent with the words "The melody maker" at its base. This example was from the 10 inch series numbered C10000. It was marked "For United States Consumption Only." The eight inches at least were laminated.

DOMINO -Not the later jazz Domino but an earlier label. Colors are light blue with dark blue lettering. The name Domino appears in a modified script below the center hole with an eye mask directly below the name. The words "Domino Phonograph Corporation, New York" appear at the six oclock position. The only examples seen have been 7 inches.

GENNETT-A red label with gold lettering in a gothic script. The words "art tone" appear above the brand name. The label is inscribed New York.Also on the bottom half are the words, "This record was recorded in our New York laboratories & is distributed only through our authorized agents. Copying or duplicating prohibited." This record is of regular thickness. Master numbers continue the Starr series.

LYRIC-A multi-colored label with blues dominating. Words "Lyric Record" appear at the upper left with two women holding the masks of tragedy & humor reposing in front of a tree at the right. Floral garlands outline the bottom of the label with a lyre at the six oclock position. Price was 75 cents in the U.S.A. and 90 cents in Canada. The makers name Lyraphone Co., of America-New York, N.Y., made in U.S.A. appears at the bottom just above the lyre. Ten inch examples are the only ones seen.

MAJESTIC-An etched label in the center of the disc. Title appears above the center hole and the name "Majestic Phonograph Co., Inc., New York" towards the bottom of the label. Just below is an eagle with its wings spread up the bottom semi circle of the label edge. The envelopes also add the information "Gold in quality-silver in price" and the price designation-25 cents. This company had offices at 247 to 253 West 19th St., New York. All examples seen have been seven inches.

MELODOGRAPH-A white & black label with the words Melodograph Record super imposed above a lyre- column device. Title appears in black on a white patch below the center hole and the words "Melodograph Corporation N.Y." appear as white on black at the bottom. 7 inches are the only issues that have been seen.

OPERAPHONE-This firm issued records of the Edison, Pathe and lateral systems. On an 8 inch vertical the words "Operaphone Record" appear at the top of the label position and "Music for Everybody" appears around the spindle hole. At the bottom are the words "Operaphone Mfg. Corp., New York, N.Y." The company also issued a 10 inch hill and dale of the Pathe system, however no example is available for description.

SCHUBERT-Label is green and yellow with the upper portion green and the lower yellow. A picture of Schubert appears at the top with the words Reg. U.S. Pat. Off. flanking it. Just below is the anme Schubert in yellow letters. A the left of the center hole is the inscription "series 85" and at the right "Use steel Needles" At the bottom is the makers name, "The Bell Talking Machine Corporation New York, N.Y." Ten inch examples have been seen.

STARR-Made by the Starr Piano Co., Richmond, Ind. A green label with the name outlined in gold and white. The name, in gothic script is immediately above 2 lyres. A slightly thinner disc than the Edisons these records were apparently only issued for one or two years.

This is a preliminary listing & undoubtedly other hill and dale firms issued discs in the U.S. or Canada during the many years of phonographic history. If you have other issues in your possession or come across any please take down.full particulars and let us know. Of the groups mentioned all were mainly popular recordings with the exceptions that Edison, Pathe Phono-Cut, Ken-O-Phone, Rex, Starr, Vocalion and Majestic issued operatic titles.

Addenda:
GREY GULL-Word has reached us of the existence of a Grey Gull vertical cut. No information is available at the present time.

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WANTED:
Edison and other hill-and-dale issues, catalogs and printed literature.
Contact: Ray Wile
138-47 Barclay Avenue
Flushing 55, N.Y.

- - - - - - - - - - - - - - - -

Correction for article on Edison labels: (Vol.1, No.3)
Edison Long Playing Records were first issued in 1925. (the year of issue was supplied by Dr. Frederick Summerill.

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EDISONIA will appear again in the next issue....

RECORD RESEARCH
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ATTENTION:::ATTENTION:::ATTENTION
Commencing with Volume 2 No. 1 (Feb '56) 'Record Research' annual subscription will be increased to $1.50.....
Individual copies - 30 cents each...
This has been caused by increased operation costs.. All subscriptions in effect now will be honored 'till expiration

BLACK SWAN
Part 2

In the last issue 'Record Research' presented a chronological potpourri of statistics and information which had been exhumed from periodicals of Black Swan's day.

This issue will include further information about Black Swan's activities. It is also our intention to begin a numerical collation of the Black Swan catalogue;listing all known recordings.

Black Swan's exit

In the editor's notes of last issue (see p.6) mention was made that little was known of Black Swan's capitulation and that its date of exit from its recording venture could be any day during the autumn of 1923. Recently, some enlightening information has been forwarded to us which may clarify this matter..

(1) 'Chicago Defender' notes of Bill Russell indicated that Black Swan was in effect until early 1924..
Here are some excerpts:
Jan 12, 1924 issue - Ad for Ethel Waters records; gives address as 2289 Seventh Avenue, New York
May 17, 1924 issue - Black Swan now merged with Paramount

(2) Howard Goldberg of the Bronx New York contributes a 'declaration of policy' which had been exacted from a 1924 Paramount catalogue. (also see Oct., 1950 issue of 'Record Changer' for an excellent pictorial revue of this catalogue)

Paramount And Black Swan Now One

'One of the most important episodes in the history of the phonograph record industry was the recent combination of the New York Recording laboratories(recorders and manufacturers of Paramount records) and the Black Swan Phonograph Company repetoire.

By this merger, the New York Recording laboratories has taken over all master records, contracts with talent and the good will of the Black Swan Company. Hereafter Black Swan records will be made under a special Paramount label. This combination marks the unusual event of a merger of a large Negro company and a large white organization. It brings together the two leaders in the Race record field and now makes Paramount, more than ever, the unquestioned leader in the Race record business.

In a recent article published in the New York Age.. Pres Harry H. Pace of The Black Swan Phongraph company said:
"The Black Swan catalogue of several hundred master records is the most valuable of its kind in existence. Instead of the company operating that catalogue, the Paramount Company will manufacture and distribute Black Swan Records, from which the Black Swan Co will receive a definite amount each month. After the Black Swan Company has paid its own accounts and obligations, such as every operating company must have... it will be in a position to pay its stockholders a substantial and continuous dividend or it can retire its capital stock at a substantial premium"

Derivation of the 'Black Swan'Name

In the last issue'Record Research' briefly indicated:
"It has been suggested that the 'Black Swan' name was derived from one Elizabeth Greenleaf, a talented performer, who was known as the Black Swan"
It has been brought to our attention that her correct name was Elizabeth Taylor Greenfield .

A 21 page chapter about Miss Greenfield can be found in the 1878 edition of 'Music and Some Highly Musical People" which featured studies and sketches about the 'Remarkable Musicians of The Colored Race'

Tintype

Elizabeth Taylor Greenfield (1809-1876) - born in Natchez Mississippi; absorbed a full musical life as her fame was acclaimed both here and in England. Miss Greenfield, better known under her sobriquet as the Black Swan, was in her early years a self-taught songstress with natural abilities but through persistant vocal training she acquired a proficiency which ranked her as one of the finest singers of her age. An interesting press notice may sum up Miss Greenfield's vocal qualifications:

" The compass of her marvelous voice embraces twenty-seven notes, reaching from the sonorous bass of a baritone to a few notes above even Jenny Lind's highest"

Additions to the chronological potpourri which appeared in the last issue

March 1923 - 'Pace Phonograph Corp. New York announces change in name to the Black Swan Phongraph Co.'

Other notes appearing in the'Talking Machine World Trade Directory' of 1923 more conclusively define the above 'name change' in the Black Swan set-up...

" BLACK SWAN PHONOGRAPH COMPANY, Inc. (Successor to Pace Phono.Corp.)
Executive offices: 2289 Seventh Avenue, New York, N.Y.
Established and incorporated in the the State of N.Y. in 1921
Officers: President and general manager: Harry H. Pace; Secretary: J.P. Quander,Jr.; Treasurer: V.L.Bibb.
Recording Lab. and pressing plant: Long Island City, N.Y.
Branch offices: Chicago, Philadelphia, St.Louis, Cleveland, Washington
Manufacturers of BLACK SWAN ten-inch lateral records, for 'race' trade. "

Black Swan (continued)

'Record Research' will now begin a numerical catalogue collation of the obscure 'Black Swan Record Co.. This discographical feat has been spearheaded by the distinguished veteran discographer and researcher, Walter C. Allen. Through his efforts and those of his associates, Alden P. Armagnac, Dan Mahony & Carl Kendziora ... the Black Swan catalogue has taken shape.

We must also thank Jean Christophe Averty, Clyde Clark, Bob Colton, Derek Coller, Frank Gillis, Howard Goldberg, Will Roy Hearne, Dick Holbrook, Ken Hulsizer, Institute of Jazz Studies, Pete Kaufman, Anthony Rotente, Brian Rust, Arnold B. Stillwell, Herb Thrune & Lee Zieger for their invaluable assistance..

We believe that in the best interests of research, the source of the information should be given. A simple system has been inaugunated for this purpose. The initials of all contributors (see names above) will be indicated below their particular listing. If a line appears underneath their initials that means that the recording is their individual collection; if not so underlined - it has been listed from another source. Several listings have been taken from record catalogues, newspapers and trade organs.. All these media will be acknowledged.

Label Descriptions

Black Swan had various label designs and colors. Here is a verbal attempt to define categorically all those recordings which have been personally observed by our contributors.

Three main classifications with slight variations seem to dominate the Black Swan label scene..

(A) Very plain, simple, almost cheap-looking label; yellow, orange to red, with all lettering and decoration in black. Circled BLACK SWAN emblem at top, with "Black Swan Records" within this circle; the name BLACK SWAN in plain large capitals, between two parallel lines, just below this emblem and above center hole. Catalogue number to left of hole; type of recording to right. Title, (composer), and artist in that order below hole. In one arc along bottom border: "Mfd by PACE PHONO* PACE PHONOGRAPH CORPORATION, New York" Whole label circled by two parallel circles. Typography used for titles, artists and composers looks similar to that used on labels of the New York Recording Labs. (Paramount, etc), as does that used in the wax for matrix numbers, leading one to suspect that NYRL facilities were used (perhaps on a custom basis) for BS recordings, and that labels were printed by NYRL's printer.
Slight variation: some labels of the above classification similar except emblem says "Black Swan Record" (singular, not plural) and the large letters BLACK SWAN are in different type, large caps with serifs.

(B) More colorful, "sharp" looking label. Orange: background of lower half. Circle all around the label, and pair of wings (shaded with black) centered on emblem in upper portion. Black: border, lettering half, background in upper half, and swan and lettering in circular emblem at top. White: background of the circular emblem at top, and the name BLACK SWAN in large caps slightly north of the center hole. Arrangement of label copy same as in label A. In two arcs parallel to bottom border: "MANUFACTURED BY PACE PHONOGRAPH CORP, NEW YORK" on upper arc, an, in small caps, "REG.U.S.PAT.OFF." on second arc. Typography of label copy is somewhat different, the titles being given in caps only, artists ditto, and composers glen, as before, in parenthesized capitalized lower case.
Slight variation: same as B type, except that the parts appearing in white are here in the same brilliant orange as the background.

(C) Black background, gold design.. Upon a horizontal gold band above the center hole, the label name "BLACK SWAN" appears in black capital letters which are smaller but bolder than on Label A. A slightly redesigned swan-in-circle emblem, above, resembles Label A's and likewise contains the words "BLACK SWAN RECORDS" but is bolder in style; gold-on-black instead of black-on-orange; and is flanked by "Reg. U.S. (on its left) Pat. Off. (on its right)." Curving along the bottom of the label are the words "MFD. BY PACE PHONOGRAPH CORP. (sic), NEW YORK, " in gold capital letters larger than on label A and all of the same size. (On label A, "CORPORATION" was spelled out; and "MFD. BY" was in smaller letters than rest.) The location of catalogue numbers vary. On some labels they are to the left of the center hole and on others they are to the right of center hole. All titling is in gold lettering. All tune ... titles are in caps; but some ork and artist credits are in caps, others in upper and lower case. Some caps have serifs, some don't.

Attention: The last issue of 'Record Research' featured four Black Swan labels on the front cover. These labels would be pictorial evidence of the three label classifications which are so described above.

All the following listings are in the Label A Classification (see p 6) **BLACK SWAN CATALOGUE** coordinated by Len Kunstadt

Cat.#	Master No	Artist & Accomp credits	Title and composer credits	Alternates
2001	p2005[3]	REVELLA HUGHES-Soprano with piano violin and cello	AT DAWNING (Cadman)	Para 12100
"	p2006[1]	" " " "	THANK GOD FOR A GARDEN(Del Riego)	" "

Notes: above item owned by BC .... WCA copy has similar arrangement as above except p105[3] is added to the A side... An APA listing has masters P105[3]; p2005[3] on the A side and p 106[1] on B side .All yellow labels...

2002	?	CARROLL CLARK - J.CordieWilliams- violin; F.H.Henderson Jr.-piano	FOR ALL ETERNITY	Para 12102
"	?	" " " "	DEAR LITTLE BOY OF MINE	" "

Note: source of information was a'Chicago Defender' Black Swan advertizement

2003	p2003[2]; p103[2]	KATIE CRIPPEN-Soprano with Orch.	BLIND MAN BLUES(Green-Clark)	Para 12126
"	4[1]	" " " "	SING 'EM FOR MAMMA,PLAY'EM FOR ME(Williams)	" "

Notes: this copy owned by BC andHas orange-red label.....

2003	p2003[2]	KATIE CRIPPEN-Soprano with Orch.	BLIND MAN BLUES(Green-Clark)	Para 12126
"	p2004[2]	" " " "	SING 'EM FOR MAMMA,PLAY 'EM FOR ME(Williams)"	"

Notes: BC - yellow label.... observe the difference in master number layout

2003	p103[2]	KATIE CRIPPEN-Soprano with O Orch.	BLIND MAN 'S BLUES(Green-Clark)	Para 12126
"	p104[2]	" " " "	SING 'EM FOR MAMMA, PLAY 'EM FOR ME(Williams)"	"

Note: an AR copy.... notice that the second word of the first title has an apostrophe S.. masters arranged somewhat different than other Black Swan 2003's

2003	p103[2]	KATIE CRIPPEN-Henderson's Novelty Orch.	BLIND MAN'S BLUES(Green-Clark)	Para 12126
"	p104[2];p2004[2]	" " " "	PLAY 'EM FOR MAMMA, SING 'EM FOR ME(Williams)"	"

Note: An APA listing... observe the difference in title arrangement of the second side..'Play'Em For Mamma' ... also 'Henderson...' is given credit as the accompaniment

2003	?	LITTLE KATIE CRIPPEN-Blues Novelty with Orchestra	BLIND MAN BLUES	Para 12126
"		LITTLE KATIE CRIPPEN-Soprano with Orchestra	PLAY 'EM FOR MAMMA, SING 'EM FOR ME	" "

Note: Source..'Chicago Defender' advertisement .. titles and accompaniments appear to be differently arranged.

2004	p112	SUNG BY JUAN HARRISON-Dance Record-Black Swan Orchestra	MY MAMMY	?
"	p113	BLACK SWAN DANCE ORCHESTRA-Vocal Chorus by Juan Harrison	BRIGHT EYES	?

Note: Listing of WRH

2005	p108[1]	LULU WHIDBY-Henderson's Novelty Orchestra	STRUT MISS LIZZIE(Creamer-Layton)	Para 12127
"	p109[1]	" " " "	HOME AGAIN BLUES(Berlin-Akst)	" "

Notes: above is WCA.... an BC copy has p108[2] and p109[2] (apparently another take of Walter's copy).Walt also advises us that 'Talking Machine Journal'listed above titles as by LULA WHIDBY..

2006	p110[1]	C. CARROL CLARK, Solo Arrangement acc. by F.Hamilton Henderson,Jr.	NOBODY KNOWS THE TROUBLE I'VE SEEN (Negro Spiritual)	Para 330907
"	p111[3]	C. CARROL CLARK, violin, Saxophone, piano acc.	BY THE WATERS OF THE MINNETONKA (Lieurance)	" " "

Note: owned by APA

2007	p116[2]	SUNG BY CREAMER AND LAYTON-Novelty Song Orchestra Acc.	I'M WILD ABOUT MOONSHINE(Creamer and Layton)	Para 12128
"	p117[2]	" " " "	IT'S GETTING SO YOU CANT TRUST NOBODY(Creamer and Layton)	" "

Notes: BC - yellow label; ...An APA listing has p117' for B side indicating an alternate take

2008	p124[2]; p-124-2	ALBERTA HUNTER Henderson Novelty Orch.	BRING BACK THE JOYS(Rose)	Para 12012
"	p121[2]; p 121-2	" " " "	HOW LONG, SWEET DADDY,HOW LONG (Jones-Taylor)	Para "

Notes: BC - yellow label - - another coupling of this item has master numerals of p124[3] and p121[3] respectively, indicating an alternate take

2009	?	HARRY A DELMORE	MACHSHLA	Para 12113
"	?	" "	MORNING	" "

Note: Source of listing from 'Talking Machine Journal'

WALLERESQUE

by

Harrison Smith

In 1916, I was working as advertizing manager of Harlem's famous Lincoln Theatre where vaudeville, TOBA shows and pictures like, 'Perils of Pauline' & 'The Iron Claw' could be seen by the serial enthusiast in 15 weekly chapters. In addition, I held the Program concession (a 12 page booklet containing advertizing space at $20 per page).

One of my favorite pastimes was to watch the hooky playing kids begging patrons for pennies to get the 20¢ admission fee. One Tommy Waller, then about 14 years of age, whenever it was time for a new chapter, would battle his way to his favorite front row orchestra seat, right behind Maizie Mullins, pianist-conductress. She would often let him slide through the brass rail, into her chair and 'take off' during the showing of the silent movie. It was hard on Maizie, as well as myself to sometimes see the same picture 3 times daily. Tommy, in turn, eventually became relief organist for the suppertime show at the Lincoln.

Contrary to statements of others, I have never met anyone who knew Waller's parents. It has been stated that his father was a Minister. I failed to find any James P. Johnson influence over him. Corky Williams, his pal, influenced him most, as I see it, because Corky 'arrived' before James P. Incidentally, I placed 'Corky & His Blackbirds with Gennett. Corky made his money by making 'party records' for his fans & had some rough times in mob controlled joints. Other than Maizie, the orchestra consisting of 6 members, was a male one which included Frank Withers, top trombonist, who went abroad with Will Marion Cook's Orch. and possibly 'Cricket' Smith (New York's Buddy Bolden). About 4 years ago, just prior to the death of Williams, I surprised John Hammond, by introducing Corky, 'as the guy Waller imitated',

Artists who played the Lincoln had to give great opening day shows, for their contracts were subject to cancellation if they were not liked. It was the Woodrow Wilson era, & like the depression, jobs at even $10 per week were hard to find. Shelton Brooks used to say, "They can't find jobs. Got in to keep warm & they take their grudge out on the artists, by having them sit on their 'hands'. "

We had great acts like B.A. Rolfe's '10 Dark Knights' featuring Henderson Smith, the famous cornet player, who died 'owning half of Chicago through his vast realty holdings', Smith taught B.A. Rolfe to play, thereby making it possible for Rolfe to later lead the famous 'Lucky Strike Orchestra' of 50 musicians. This was the same Rolfe who lost millions of dollars pioneering Hollywood's first picture productions with Wm. and Dustin Farnum.

Other Lincoln attractions were the 6 Musical Byrons from Chicago, Irvin (Broadway Rastus) Miller (before Frank Melrose), Famous Revue including the late Esther Bigeau, Stringbeans and Sweetie May (forerunners of Butterbeans and Susie), Trixie Smith-blues singer, Daisy Martin-blues singer, Archie Leach (now actor-Cary Grant), George Burns (of George Burns-Gracie Allen fame), Leo Carrillo (dramatic actor), Dusty Drake (of Drake & Walker) & his Cyclonic Jazz Band featuring trumpeter, Gus Aiken, Perry (Mule) Bradford's Revue.

They had comedians with funny names such as Billy Gulfport, 'Green Grass' Mason, 'Funny Paper Smith, 'Daybreak' Nelson , 'Chicken Reel' Beamon, 'Cry Baby' Godfrey, John 'Rareback'Mason - writer of 'Open The Door Richard', Bert 'Jail House' Murphy -writer of 'He's In The Jail House Now',.....'Froggie' Moore - famous contortionist dressed in frog costume & others too numerous to list.

In 1919, Waller teamed with George Williams & Bessie Brown and played the Putnam Theatre in Brooklyn, New York as well as other Toby theatres. Al Jolson and Fannie Brice as 'small timers' had played the Putnam many years before. Fats was later destined to make his first recordings with Williams and Brown.

In 1926, he offered to sell me 10 tunes for $100. Inasmuch as he could not put on paper what his nimble fingers could play, I passed up the tunes which included 'Handful of Keys'.

During the year he swung the Hammond organ at the Lafayette Theatre. He would allow me to sit on his bench only if I provided the 'refreshment', which was guzzled in darkness while the picture was shown. I featured his photo in full page newspaper ads, with his endorsement of a hair tonic. I booked him into Poli's theatres in New England.

Later that year, while playing the Regal Theatre in Chicago, he was thrown in the 'jug' for forgetting the matter of alimony and dashed off a tune, 'Please Take Me Out Of Jail' to raise bail.

In 1927, when he got back on 'The Big Apple' Fats made records with Austin. Gene, 75 grand richer from the tune 'My Blue Heaven', bought a swell yacht and named it 'Blue Heaven' but it turned out to be a 'blue hell' since it got tangled up in a North Carolina fog for several days. Waller then teamed in vaudeville with Art Jarrett.

In 1928 Waller was featured in a musical revue 'Keep Shufflin' produced by the fabulous Arnold Rothstein syndicate. It was my job to be his 'mouthpiece' as he was afraid to call for his salary each week. Later that year, I produced a $150,000 show 'Singin The Blues' starring Manton Moreland, which was backed by the late fabulous Otto Kahn. I begged Waller to take over the orchestra and he told me, 'Man, I don't want to be bothered with no band'. Eubie Blake eventually took over the group. I also offered him a long run as organist at the famous Capitol Theatre but he brushed that off too.

In 1928, this writer, and not Ed. Kirkeby was responsible for placing Fats Waller with Victor. I orginally had put 'Jelly Roll' on this label but he XX'ed me so I had him fired. Waller got Jelly's spot and being 'different' from Jelly, got a terrific build-up to the advantage of certain people.

I placed Waller and Wilton Crawley on the same day and we had a discussion concerning the tune 'Snake Hips'. Both artists

(continued on Page 22)

********** STANDARD ********** **********

THE RECORD WITH THE ½ INCH HOLE

by Bob Colton

In the early years of this century the Standard Talking Machine Company of Chicago, Ill. introduced a platter with a ½ inch hole to fit comfortably over their exclusive large spindle Model A Record Player. Little did the public suspect that they were purchasing surplus and possibly badly pressed and poorly recorded products which had been lying useless in the Columbia factory for several weeks, months and in many cases years.

This occurred during the formative years of Columbia, when records were still a novelty and had not yet received the recognition that were its ultimate destiny. Columbia sales were then at an all time low and the Columbia people were faced with certain disaster if sales did not improve soon.

When news of the development of the Chicago mail order company spread to Bridgeport, Columbia contacted Standard and contracted them to purchase some of their surplus stock for a minimum cost with the privilege of punching ½ inch holes into the center of the platters & the gluing of their own private labels over the Columbia product. The only proviso was that the appelation of the Columbia artist be absent from the Standard label. The records eventually became known as Standard Disc Records & were to be issued simply credited to Baritone, Tenor, Orchestra, Xylophone Solo or whatever the situation called for.

Because the phonograph and records were publicised in mail order catalogues which were mailed to the country and rural trade, few of the records were seen and heard by the city record buyer. This meant that the identity of the artist would continue to remain secret & brisk sales could prevail. Another element in their favor was that those purchasing the Standard A Model Phonograph would have to also purchase the Standard Records for only that company exclusively featured the hole large enough to fit into the ½ inch spindle arm.

Standard did not figure on competition from their city neighbors. Sometime later (date unknown) the Diamond Record Company, Harmony Talking Machine Co. & the United Talking Machine Co. of Chicago, Ill. made an agreement with the Columbia Company for the release & sale of additional surplus stock, all to be used for the merchandising of extra large hole records to fit the phonographs that they were manufacturing.

What was destined to become a great battle royal developed into just that. The mail order companies fought each other hammer and tong, using all known publicity angles to acquire new customers for their machines and records. They even went so far as to place the name of the artist on the label contrary to the agreement that they had made with Columbia.

As sales battles grew, profits dropped. The emergence of the large mail order houses, Montgomery Ward & Sears Robuck brought further disaster to the companies. They could no longer compete with the mail order companies, no less themselves, who publicised the orthodox machines and sold Columbia products with artist credits.
The step Standard and the other companies took to meet the opposition was to feature platters with plugs to fill the ½ inch hole. This satisfied both the Stamdard Model A and orthodox record player customer who could either remove the plugs and play the large hole discs or attach the plugs and play the regular disc. Yet this was not enough . Competition was too great and with the big mail order houses closing in, they were operating at a loss. At last they capitulated to bankruptsy.

Today, the standard Model A Record Player and its platters serve as curiosities of an era that once existed. The idea though, has not been forgotten for it has served as a model for the 45 R.P.M.'s of today. History has repeated itself when companies recently began manufacturing plugs to fill the holes of their discs.

THE COMPANIES MENTIONED IN THE ARTICLE

DIAMOND RECORD..... DIAMOND RECORD COMPANY, Chicago U.S.A.

HARMONY RECORD.....HARMONY TALKING MACHINE CO. 618 S. Dearborn St, Chicago Ill.

STANDARD DISC RECORD..STANDARD TALKING MACHINE CO 198-202 Monroe St., Chicago Ill

UNITED RECORD.....UNITED TALING MACHINE CO. 608 S. Dearborn St., Chicago Il

ROGER'S ROOST by Roger Dunn
(the following facts may be of interest to the collectors of modern jazz records)

In Epic LP3115 "Boogie Woogie" by Will Bradley & Ray McKinley 'Celery Stalks At Midnight' is from master No. 2 and features the great Steve Lipkins on trumpet and Peanuts Hucko on tenor saxophone.

Billy Strayhorn composed 'Lush Life' (recorded by Nat Cole and arranged by Pete Rugolo) in Pittsburgh Pa. in 1936.

Wild Bill Davis (organ) arranged 'April In Paris' for Count Basie's Band.

The tenor sax soloist on Count Basie's record 'Little Pony' by Hefti is the late Wardel Gray (recorded c. 1951).

The great trumpet solo on Georgie Auld's 'Vox Bop' (Discovery LP 3007) is by Neal Hefti (cut 1948).

The late Buddy Wise (tenor sax) can be heard on Gene Krupa's 78 rpm records of 'I May Be Wrong' 'Up and Atom', 'Calling Dr. Gillespie (Columbia) and 'These Foolish Things' (Victor).

The record 'Flying the Coop' (New Jazz 825) by Chubby Jackson has the first duet ever on record by J.J. Johnson and Kai Winding. In Prestige LP 105 a second master was used.

The soloists on Stan Kenton's 'How High The Moon' (vo-June Christy-arr.-Neal Hefti) are Eddie Bert, Ray Wetzel and Art Pepper.

The solos on 'Overtime' by Charlie Barnet (Capitol LP 325) are by Vinnie Dean, Doc Severinson and Dick Hafer.

Terry Gibbs "sextet" on the Brunswick sides "Lolly Pop' - 'Cheerful Little Earful', I May Be Wrong' and 'Swingin on Robert'are really 9 pieces (including Mellophone, Baritone, Tenor and trombone.)

In 'Holiday in Piano' Emarcy LP 26029 (Tristano-Rose) there is a new recording not released on 78 rpm called 'Interlude(Night In Tunisia) and it's from the same Keynote 147 Album session.

The recording of 'Elevation' on Co.38497 and Co. EP 1996 by the Elliott Lawrence band(composer-Mulligan-1949 recording) has solos by Phil Urso, tenor & Ray Triscari, trumpet.

PIANO-ROLLOGRAPHY
How The Piano Roll is Made

While the details affecting this process were secrets closely guarded by various companies, yet the general principles are much the same. The artist plays his selection on the recording piano which resembles the average grand piano with the exception that many wires lead off from it and are conducted back to a secret chamber where the recording device is located. In making the recording, the artist plays his number in the same way that he would play it on an ordinary piano. However, every note that he plays, the dynamics, the phrasing, the peddling all are recorded on a large roll ofpaper. Whenever the artist strikes a key, a small pencil makes a mark on this roll of paper. As long as the performer holds the key down the pencil continues to mark. Staccato notes are merely dots on the paper while sustained notes are of longer duration. In this way the tempo of any number can be indicated with exactness. Similarly, when the sustaining or soft pedal are pressed down, indications are placed on the roll. The gradations of expression from pianissimo to fortissimo are all noted in same such manner. When the recording is completed this large master roll goes through a process of refining in which;perforations are placed where the pencil marks were and the roll is finally reduced to regular size for commercial use. Wrong notes will almost invariably occur in the playing of any artist, Some companies correct imperfections on the roll, as unlike phonograph recording, corrections may be made after the recording. In many instances, wrong notes are not altered and the roll is left just as the artist played it. This is the way of arriving at an honest reproduction of an interpretation. For some time, the paper rolls were cut according to a system of mathematical rule and measurement. By this method the notes were placed with such accuracy & exactness, that the music which resulted - was extremely mechanical. The so-called "hand-played rolls" grew out of an attempt to get away from this cut-and-dried mechanical music and provided something more artistic.

In the next issue of this magazine..'Piano-rollography' will feature a roll listing of JELLY ROLL MORTON. Rollography listings by John Baker will also be included.

RECORD WRITEUPS - by LK

During the golden twenties when Ethel Waters kept the 'Plantation Show' spectator agog with her sugar and spice vocalizations and bewitched by her captivating beauty, she treated her loyal throng to a host of best-selling records. The fol - lowing Columbia record is indeed a gay example of a very popular and most suggestive lyric pat - tern which prevailed during these 'hot' days.

ETHEL WATERS and Her Ebony Four
Go Back Where You Stayed Last Night(W140790-1)Co-14093

Down Home Blues(W140792-2) " "

"Go Back..." is credited to Easton and Waters and accompaniment is by cornet, piano, and tuba. Ethel is chastizing her 'ex-man' for his extra-curricular activities. She tells him he's finished. "Take it Where you had it last night, move it away from that door, (or else I) call the law. Charlie's is in that bed now and he's in right sure" as she reminds him that she has a new boyfriend now. The lyrics are clever and put over very well by Ethel in a spicy, easy to comprehend manner..
'Down Home Blues' is Tom Delaney's tune. Ethel is again accompanied by cornet, piano and tuba.
Ethel has troubles because "she can't keep that good man off her mind"...She "woke up this morning, the day was dawning, my lovin' daddy was not about, and he's got that something that always makes me shout and I hope he comes back before it all gives out" Well apparently he doesn't return as Ethel is Dixie bound.

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ATTENTION:
Bob Reisner is in the process of writing the biography of the late CHARLIE PARKER and he would be very grateful if any of our readers have any information, letters, or reminscence of any kind. Get in touch with him either at his home 135 W.16 Street, New York City or at the 'Institute of Jazz Studies'
108 Waverly Place
New York City N.Y.

Expected publication- early 1956

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Looking Backwards:
Commencing March 5, 1923, Wilber C. Sweatman, originator and most imitated ragtime & jazz band, assisted by Flo Dade and his Acme of Syncopators consisting of Duke Ellington-p; Maceo Jefferson-bnj; Ioan Anderson-tb; Otta Hardwick - sax; Ralph Escudero-bs; Sonny Greer-dms...will open at New York Lafayette theatre.

" SAN " - A DISCOGRAPHY

by

Gus Kuhlman

We have long felt that this McPhail-Michels pop tune of the early Twenties deserved a discography of its own. With admittedly "corny" lyrics, the music, however, possessed a happy spark that has made it a vehicle of jazz expression attractive to musicians for more than thirty years. Sometimes treated humorously, in reference to the musical style peculiar to its first years of popularity, but more often regarded in a serious vein, " San" still makes for good listening.

The following forty-four listings, covering some (52) different issues, are the total known to the writer at this time.

Details on all of these listed were not discovered without much outside help. So, with the publication of this list, we would like to extend thanks to those who were kind enough to aid in compiling it, including: Walter Allen, E.B. Backensto, Orin Blackstone, Robert W. Bodine, Decca Record Corp., A.B. Earl of Columbia Records, E.C. Forman of RCA Victor, Len Kunstadt, Mercury Record Corp., Allen W. Schultz, Roy Wendell and Les Wharton.

LABEL & NUMBER RECORDING GROUP	LABEL AND NUMBER	MASTER NUMBER	DATE
ALABAMA RED PEPPERS(vocal refrain)	Cameo 8109 (also Romeo 532)	27886	1928
JIMMY ATKINS	Rainbow 50077	?	?
THE BALLYHOOLIGANS (English group)	HMV 5168	?	?
BALTIMORE SOCIETY SYNCOPATORS	Oriole 256	(3013) 5585-3'p	1924
BARBARY COAST ORCHESTRA	Personal 72 (Columbia)	170032-	ca. March 1925
NAT BRANDWYNNE'S ORCHESTRA	Decca 24012	70799	ca. May 1942
BROTHER BONES	Tempo 698	?	1948
BENSON ORCHESTRA OF CHICAGO	Victor 18779 (also HMV 1271)	25149	ca. April 1921
DIXIE ENTERTAINERS	Melodisc 785	21704-3	?
JOHNNY DODDS TRIO	Brunswick 3574 (also HJCA 615)	C775-6,(E22704-5)	April 21,1927
FIREHOUSE FIVE PLUS TWO	Good Time Jazz 2	LK-103-3	May 13, 1949
FREDDIE FISHER'S ORCHESTRA	Decca 4384	93763	Nov. 11, 1941
GEORGIA MELODIANS	Edison 51412	9733A	ca. 1924
JACK HAMILTON'S ENTERTAINERS	Azurephone 1011	4761	?
TINY HILL'S ORCHESTRA	Mercury 6076	1288-1	Nov. 25, 1947
HOOSIER HOT SHOTS	Okeh 3731(also Melotone& Perfect 60262)	C1113-2	Oct. 28, 1935
PEE WEE HUNT'S ORCHESTRA	Capital 2442	11006N1	1952-53
GENE KARDOS' ORCHESTRA	Bluebird 6334(also on Victor24122)	73167	Aug.4, 1932
MANNIE KLEIN'S ORCHESTRA	Coral 60032	WL4691	Dec 18,1947
KORN KOBBLERS	MGM 10432	?	?
TED LEWIS & HIS BAND	Columbia 122-D	81681-2	Apr.10,1924
TED LEWIS & HIS BAND	Columbia 2113-D (also CoE 63)	149743-4	ca. Jan., 1930
LIDO VENICE DANCE ORCHESTRA(Harl Smith -dir.)	Pathe 036110 (also Pe 14291)	n105395-3	1924
GUY LOMBARDO'S ORCHESTRA	Decca 24661	74943	May 24, 1949
LUCKY STRIKE DANCE ORCHESTRA	Domino 378	11071-5	1924
ABE LYMAN'S SHARPS & FLATS	Brunswick 3964	C1954	May 18, 1928
MISSOURI JAZZ BAND	Banner 1399	?	1924
MOUND CITY BLUE BLOWERS	Brunswick 2602	Ch 111-113	1924

San - continued

HUSK O'HARE'S SUPER ORCHESTRA	Gennett 5009	11068	1922
ORPHEUM MELODY MASTERS	Bell 298	?	1923-24
The ORIGINAL LOUISIANA FIVE	Lyratone 11413	1869-2	1924
TONY PASTOR'S ORCHESTRA	Columbia 38454	co40505	March 3,1949
The PICKENS SISTERS	Victor 24025	BR072593	May 17, 1932
RED "PEPPER" SAM	Perfect 12794	11413-1	1932
BEN SELVIN'S ORCHESTRA	Vocalian 14851	13429-30	1924
SIX BLACK DIAMONDS	Regal 9695	5585-3	1924
UNIVERSITY SIX	Harmony 224-H	142196-2	May 1926
VARSITY DRAGGERS	Rainbow 711(LP)	3007	?
VARSITY EIGHT	Cameo 556	1002D	1924
PAUL WHITEMAN'S ORCHESTRA	Victor 19381	B30172	June 9, 1924
PAUL WHITEMAN'S ORCHESTRA	Victor 24078	30172-6	Jan 11, 1928
PAUL WHITEMAN'S ORCHESTRA	Victor 25367	30172-7	Jan 11, 1928
PAUL WHITEMAN'S ORCHESTRA	Capitol 10026	571-2A	Feb 19, 1945
JAY WILBUR'S ORCHESTRA	Dominion A29	2788	1928

Note: There is probably an interrelation of the Lucky Strike D.O., Missouri J.B. and Six Black Diamonds versions on Domino, Banner and Regal. We would appreciate definite information on this. Please send all additions or corrections to Gus R. Kuhlman, 311 Independence Blvd., Colonial Gardens, New Brunswick, N.J.

(Continued from page 2)

LIL SON JACKSON (Melvin Jackson) by Anthony Rotante

605	Imp. 5248	MOVIN' TO THE COUNTRY	(Melvin Jackson)
606	" 5267	THRILL ME BABY	(Melvin Jackson)
607	" 5248	CONFESSION	(Melvin Jackson)
608	" 5267	DOCTOR, DOCTOR	(Melvin Jackson)
636	" 5276	PIGGLY WIGGLY	(Melvin Jackson)
637	" 5259	DIRTY WORK	
638	" 5259	LITTLE GIRL	
639	" 5276	BIG RAT	(Melvin Jackson)
829	" 5339	SUGAR MAMA	(Melvin Jackson)
830	" 5339	MESSIN' UP	(Melvin Jackson)

****BLUES & RHYTHM NOTES ****

(1)Jazz Directory lists a Chicago session by a Tony Hollins on 6/3/41 at which (8) eight sides were recorded for Columbia of which (6) six were issued on Okeh. Tony Hollins was vocalist & probably guitarist. The remainder of the acc. was bass & washboard.

In 1952 Decca produced 4 sides by Tony Hollins, blues vocalist acc. by gu-p-b. Among the numbers recorded was 'Crawling King Snake' which was one of the titles at the 1941 Columbia session.

I have only heard 2 of the 4 sides and on 'Fishin Blues' Hollins calls out to the piano player- 'Mr. Sunnyland'- which would indicate Sunnyland Slim as piano, Hollins-vocal & probably guitar and unknown bass for the session.

82469 Fishin' Blues (TH)Decca
82470 I'll Get A Break(TH)48300

Crawling King Snake Decca
Wine-O-Woman 48288

(2)Another item in the discographies about which I've been doing a great deal of wondering is that by Willie Bee on Vocalion 03907. This is the only listing although Willie Bee appears on several Victor dates as guitarist. e.g.,
Springback James in December of 1936 and Merline Johnson on May 4, 1937.
The vocalion listing is as follows;

Vocal acc piano, Guitar, drums
C2000-1 Ramblin' Mind Blues (Willie Bee) Vo 03907
C2001-2 Can't Control My Mind (Willie Bee) Vo 03907

Immediately following is a Big Bill date- the similarity in instrumentation of the Willie Bee sides and the Big Bill's- Merline Johnson's use of Willie Bee as guitar on Victor and Big Bill on her very next Columbia date a few weeks later all seem to point to one conclusion, namely, that Willie Bee is a not,very original pseudonym for Willie Broonzy.

Opinions on this suggestion will be heartily welcomed.

A.R.

CONTINENTAL JAZZ DISC-OLOGY

A COLUMN DEDICATED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN-RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

- Af -

by

HAROLD FLAKSER

GREGOR ET SES GREGORIENS: A DISCOGRAPHY ON UL(F)

One of the most remarkable "hot" recording groups in France during the late 1920's and early 1930's was the orchestra of "Gregor et ses Gregoriens". Although eclipsed by the contemporaneously more popular Ray Ventura and his Collegians, Gregor was nevertheless destined to play an extremely important role in the shaping of big band trends. The span of Gregor's recording activities was relatively short-lived, encompassing a total of approximately five years (1928 - 1933). During this period a total of at least 40-odd sides were recorded for the Edison Bell combine, Co(F), Od(arg) and Ultraphone(F). A thumbnail resume of heretofore published references to Gregor's recording works (1936 - 1955), would at this juncture perhaps be helpful. Schleman's "Rhythm On Record" and Delaunay's "Hot Discography" (1936 edition) listed a total of only 6 (1930-recorded) Co(F) sides; and of the six sides listed, two titles - in the former reference work - contain no corresponding catalogue release numbers. Not until the publication of Delaunay's Eurppean "Underground" (1943-edition) did 7 additional Edison Bell sides come to light - and then in a most oblique manner; as part of the discographical listing of the recorded works of French trumpeter Philippe Brun! This column will attempt in future issues to delve deeper into Gregor's recorded works for Edison Bell, Co(F) and Od(Arg). If any of our overseas readers can provide this column with any discographical tidbits concerning Gregor's works for the above three labels, it would be most welcome. Gregor's last sides were recorded in Paris for the French branch of the "Societe Internationale Ultraphone". The exact recording dates are unknown. However this writer has approximated the dates for the 76200 series and the 76300 series as falling in ca. Dec., 1932 and ca. Feb., 1933 respectively. Each of the sides contains as exact date etched in the label which appears to be either a processing date or a release date. Many of these sides feature excellent hot solos by much well-known instrumentalists as Pierre Allier, Andre Ekyan, Alix Combelle, Michel Warlop, Stephane Grappelly, Michel Emer, et al.

THE ULTRAPHONE(F) RECORDINGS OF GREGOR ET SES GREGORIENS

Tpt: Pierre Allier, Alphonse Pico; tbn: J. Naudin, ? Wladimir; As & Clt: Andre Ekyan, Andre Lamory; Ts & Clt: Alix Combelle, ? Tharaud; vln: Michel Warlop, Stephane Grappelly*; p: Michel Emer; B:Roger Grasset; g: ? Feldmann; dms: ? McGregor; Male vocalists: English(1): ? ; French(2a),(2b): ? ; Spanish(3): ? Armengol

*Note: Grappelly occasionally doubles on piano

			Paris, ca. Dec., 1932	
p76252	Put On Your Old Gray Bonnet(1)	(27/6/33)	Ultraphone(F)	AP960
p76253-1	Free As The Air	(3/3/33)	"	AP961
P76254	Parle Moi D'Autre Chose (2a)	(21/3/33)	"	AP962
P76255	J'Ai Laisse-Mon Coeur	(3/3/33)	"	AP962
P76256-1	Desornais(2a)	(3/3/33)	"	AP961
P76257-1	Whispering	(4/4/33)	"	AP960
P76???	Going! Going! Gone!!!	(?)	"	SU*5004
P76???	Do Love Me Do	(?)	"	SU*5004

* Note: This series was constituted by a non-breakable, flexible disc.

			Paris, ca. Feb., 1933	
P76360	Sweetness	(17/6/33)	Ultraphone(F)	AP1004
P76361	You've Got Me	(4/5/33)	"	AP1004
P76362	Fit As A Fiddle	(10/5/33)	"	AP1005
P76363	Young and Healthy	(17/5/33)	"	AP1005
P76364	My Favorite Band(2b)	(4/5/33)	"	AP1006
P76365	Music Hath Charms	(10/5/33)	"	AP1006
P76367	Wheezy Anna	(?)	"	AP1007
P76368	Every Day's A Lucky Day	(?)	"	AP1007
P76368	Daisy(2a)	(?/5/33)	"	AP1008
P76369	Vladivostok	(4/5/33)	"	AP1008
P76370	Just A Little Home For The Old Folks	(27/6/33)	"	AP1009
P76371	Fantaisie Gregorienne	(27/6/33)	"	AP1009
P76???	Flor De Cuba(3)	(?)	"	AP1043
P76???	Negra(3)	(?)	"	AP1043
P76???	Ne Dites Qu'en Revant(2a?)	(?)	"	AP1039

This column has had several requests for a re-listing of the 14-sided (Belgian) "Charles Remue and His New Stompers Orch", (English) "Edison Bell" recording session - which original listing appeared in the now "out of print" Vol.1, No.1 (Feb.,1955) issue sans personnel. The instrumentation and complete personnel of this Belgian recording group has now been definitively established by this writer.

CHARLES REMUE AND HIS NEW STOMPERS ORCH. As,clt: Charles Remue; ts,cl: G.Frederic; cnt:Alphonse Cox; tbn:? Leonard Constant(Stan)Brenders; dms:Harry Belian; Sauzaphone: ? Glorieux

				London, England, ca. May, 1927				
10919A	Vladivostok	Edison Bell(E,B)		0160	10926E	Doctor Jazz	Edison Bell(E,B)	0163
10920F	Tampeekoe	"	"	0161	10927F	Lucky Day	" "	0154
10921G	Sha-Wan-Da Moo	"	"	0162	10928E	The Far-Away Bells	" "	0164
10922F	High Fever	"	"	0153	10929C	Ain't She Sweet	" "	0153
10923F	Pamplona	"	"	0163	10930E	The Bridge of Avignon	" "	0164
10924F	Slippery Elm	"	"	0161	10931J	"Allahabad"(Pearl of the East)	" "	0154
10925A	Roll Up The Carpets	"	"	0162	10932A	Slow Gee-Gee		0160

Charles Remue (continued)

At least 12 more sides were recorded in Brussels between 1928-'29 by an altogether differently constituted Charles Remue group. These sides will be dealt with in a future article.

FURTHER CORRECTIONS AND ADDITIONS TO THE DJANGO REINHARDT BLUE STAR/DIAL DISCOGRAPHY

"Discophile" editor Derek Coller submits that this column erred in the instrumentation and personnel for the two Rex Stewart sides on BSt73(June 1955). The correct data as submitted by Mr. Coller and which is confirmed by the information on the BSt label itself,is as follows:

REX STEWART QUINTET

Tpt: Rex Stewart; As:Hubert Rostaing; g:Django Reinhardt; b:Ladislas Czabanyick; dms: Ted Curry..

ST2220-3	Part 5241	Night and Day	BSt73; Dial(L.P.)218	Paris,France,Dec.10,1947
ST2221-3	Part 5242	Confessin	BSt73; Dial (L.P.)218	

This writer has, thus far concretely established the fact that of the 14 original(French) BSt Django Reinhardt sides released on Dial (L.P.'s) 214 & 218, at least one side viz., "I'll Never Smile Again"(mistitled "I'll Never Smile" issued on Dial 218) stems from an alternate take (ST2106). A minimum of 12 of the 14 sides originate from the identical master "takes" as those issued by BSt in France. The one questionable side remaining is the following:

ST2104(?), (-2*); Part 5755 September Song BSt46(?); Celson(It)TZ3013*; Dial*(L.P.) 214

The Celson and Dial issues are identical - both stemming from take "-2". It remains, however, to be determined as to whether or not the Celson and Dial version is identical with the original BSt issue. Can any owner of BSt46 both check to see whether any "take" is indicated between the label and the run-off groove or etched in the label itself(following the ST2104 matrix number) and audition both the BSt issue and the Dial(L.P.) 214 (or Celson) issue - with a view to determingng whether the Celson/Dial version is identical with the BSt issue?

MORE RE THE ROSS RUSSELL "DIAL" LABEL FRAUDS

Mr. Russell it would appear has a fantastic penchant for perpetrating label mis-information both with respect to the unethical (and possibly illegal) re-titling of selections and crediting non-performing artists with recording endeavors with which they have not at all been connected.

On Dial (L.P.) 215, for example, entitled "ELLINGTON-REX STEWART & HIS ORCHESTRA" the label lists the names of Hubert Rostaing (clt.) and Django Reinhardt (g) as participating on the sides constituting the L.P. Really, Mr. Russell should know better. Not only is Rostaing not present on any of the eight sides but an aural auditioning gives absolutely no indication of the presence of the guitarist at all!

Of the eight sides(at least 5 of which stem from BSt(F)), 4 sides have been mis-titled.

PERSONNELS

(A) tpt: Rex Stewart; tbn:Sandy Williams; Ts:Vernon Story; as,clt:Johnny Davis; p:Don Gais; b:Fred Ermelin; dms: Ted Curry

(B) Same as (A) Except Bassist Fred Ermelin is replaced by Ladislas Czabanyick

(C) tpt:Rex Stewart; Rest of personnel is unknown

Paris, France, ca Nov-Dec., 1947

(A)	ST2205-2	(1) Part 5182	I Cried For You	BSt67; Dial(LP) 215	(1)
(A)	ST2208-2	(2) Part 5185	Don't Get Around Much Anymore	BSt66; Dial (LP)215	(2)
(B)	ST2214-1	(3) Part 5191	Georgia On My Mind	BSt71; Dial(LP) 215	(3)
(B)	ST2217-4	(4) ?	I'm The Luckiest Fool (In The World)	BSt68; Dial (LP)215	(4)
(B)	ST2219-2	Part 5196	Jug Blues	BSt64; Dial(LP),215	
(C)	?		Carnival in Naples *	Dial (LP)215 *	
(C)	?		Duke '49 *	Dial (LP)215 *	
(C)	?		Hop Head *	Dial (LP)215 *	

NOTES: (1) Mis-titled "Trumpet's Prayer" (Side B, track 2)
(2) " "Don't Get Around Much" (Side B, track 3)
(3) " "Deep South" (Side A, track 2)
(4) " "Rome-Paris Express" (Side B, track 4)
* These 3 sides may be "air-shots"? Can any of our readers identify any of these 3 sides?

Can any of our Scandinavian readers supply this column with any additional details concerning the two sides listed hereunder:

GEORG ENDERS ORKESTER

649 Tiger Rag Son(N)192
653 Black andTan Fantasi(sic) Son(N)192

It would seemingly appear that this group: (1) recorded at least 3 other sides; (2) is Norwegian- and consequently recorded, probably in Oslo, Norway. Sides feature among other soloists an excellent hot violinist and a superb accordeonist.

There is extreme paucity of information concerning Norwegian recordings and any details especially with reference to those of pre-war vintage would be most welcome.

Address all inquiries to Mr. Harold Flakser, 8100-Bay Parkway, Brooklyn 14, New York, U.S.A.

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BRUNSWICK 'RACE' ITEMS

Howard Goldberg of Bronx New York sends us instrumentations for the following obscure Brunswick recordings:

OLLIE ROSS- vocal with Orchestra
Broad Road Blues Br 7045
Ox-Meat Blues - -
Both sides credited to 'Burleson'. Orchestra consists of superb cornet or trumpet with a fine rhythmic background provided by tuba and guitar. The blue singer may be classified as a rural country folk artist.

DOUGLAS FINNELL AND HIS ROYAL STOMPERS- novelty instrumental with vocal chorus-Dallas, 11/29
DAL 466 The Right String But The Yo-Yo Br 7123
DAL 467 Sweet Sweet Mama - -
Both sides credited to 'Finnell'. Master numbers, recording location, and date came via company files and do not appear anywhere on the actual Brunswick waxing. Instrumentation consists of.... Trumpet, trombone and piano. The male vocalist has more of an urban quality to his vocal projection than the Ollie Ross recording listed above.

MARGARET CARTER - Pathe 7511

Dick Holbrook of Bedford Village N.Y. supplies us with master numbers and research information for the above Race Pathe: 107042- for 'Come Get Me Papa Before I Faint' and '107041- for 'I Want Plenty Grease In My Frying Pan'. Both titles are credited to Buddy Christian. The accompanying band ; matches the instrumentation of his 'Jazz Rippers' record on Pathe 7518... Also, the numbers might be in sequence. The Jazz Directory and others always cite 157643/157644. Thes might really be 107043/107044. As you know they used a small O in their etched numbers and it is easily mistaken for a 5 or 6. Dick has good prints and under a good glass they are definitely zeros for both the 2nd and 4th digits. Dick does not have a copy of Buddy Christian's Jazz Rippers record so he cannot doublecheck either the music or the data... He would welcome any information from interested collectors.

ECHO RECORDS

It would be very interesting to learn if Echo records were ever issued. According to a March 1922 newspaper advertizing insert:

"Echo Records is a new concern-owned and operated by the Negro people. Shelton Brooks, Lucille Hegamin, Lena Wilson and other stars with record for the Echo

ECHO (continued)

as soon as their present contracts expire. The company will be incorporated for $10,000 under the laws of New York State. The first release will occur in June and agents are wanted everywhere. Communications should be adressed to Gus B. Horsley, 1547 Broadway, New York N.Y."

GOLD COAST ORCHESTRA-Issued or Unissued!!

A recording session was made by a Boston band known as the Gold Coast Orchestra for the Pathe -Perfect organization about 1925-1926, so reports Dr. Roy Lamson of Williams College Vt. Lamson, who was a participating musician, believed that the recorded titles were never issued. Personnel for the recordings were:

George Thow-trumpet (later to be associated with the Dorsey Bros.)
Roy Lamson-Alto and Clarinet... (he recalled taking a half chorus clarinet solo on one of the sides)
Johnny Green-Alto (this is the same 'Green' who today is one of Hollywood's most successful studio band conductors)
Charles Henderson- pianist
Other instrumentation consisted of trombone, two other reeds, banjo and sousaphone?.. Lamson could not recall the names of the recorded tunes however he does recall that two sides were waxed.

FLETCHER HENDERSON'S AJAX RECORDINGS

According to queries which appeared in issue 2 of RR concerning them 'Seven Brown Babies'— and the actual geographical location of Henderson Ajax recordings...Don Redman advises us of the fact that he recalls that the Ajax's were recorded in New York and that the 'Seven Brown Babies' was a Henderson Ajax pseudonym...

W. Laurence JAMES- Para 12450 ca.1927
Oh Cap'n / River Rousty Song

These 'work songs' were recorded by Willis Laurence James who today is a noted educator and folk lorist at Spellman College, Atlanta Georgia. According to Professor James, these sides were cut in the Chicago Paramount studio with Tiny Parham as the piano accompanist. James recalled that he interpolated hollers and shouts into his recorded presentations. Tiny Parham was actually an emergency

W. LAURENCE JAMES -continued

replacement for another pianist who did not appear for the recording date. Master numbers are wanted for this Paramount.

LITTLE MT. ZION BAPTIST CHURCH OF HARLEM Gennett 5334 (RW#4)

Dick Holbrook reports that he ha this item on Buddy BQ55 -

NEW ORLEANS JAZZ BAND (issue 4)

Dick Holbrook also provides the master numbers 5152-3 and 5153-3 for 'Baby Won't You Please Come Home' and 'Mama's Got The Blues' respectively. His Lillian Harris item is on Regal 9497.

TONY PARENTI, well-known Jazz clarinetist, is looking for information on one of his recording dates which has escaped his memory. Record Research has made an attempt to help Tony but we are stumped. We Therefore would like to enlist the services of those of our collecting fraternity who may be able to fit the following pieces together into a known recording session.

(a) made in 1928-1929
(b) Parenti played clarinet and was given some solo work....
(c) some of the other musicians were Tommy Dorsey, Bunny Berigan, Lennie Hayton and Benny Goodman.
(d) Irving Mills was director
(e) made at least four sides
(f) tunes were of a tin pan Alley nature
(g) recordings were made in Mid town Manhattan New York
(h) these were recorded after his New Orleans sides and before his clarinet solo endeavors for Cameo et al.

PURITAN 11367A/11359B

Herb Thrune sends details about an unusual Puritan recording. "I have a Puritan which has no label errors but has different catalogue numbers on both sides. The label on the A side is Puritan 11367-A 'Prince Of Wails' 1973 -by Fletcher Henderson Ork. The reverse is Puritan 11359-B 'Copenhagen' 1891[2] by Sammy Stewart Ork"

SIX HOTTENTOTS - on the National Music Lovers Label!!!

That's right.. This group's presentation of 'Sometimes I'm Happy' fox trot-vocal chorus(7174-2) can be heard on N.M.L. 1208 under NML's most popular nomen..N.M.L. Dance Orchestra ...label indicates 'Electrically recorded!.(recording itself stems from a 'Plaza..Ba-Do-Re' parent)

Standard Records
Editor's note-see Page 9
The Columbia Company mentioned in the Standard article should not be confused with that of the present ownership as four reorganizations have taken place since the Standard episode of the early centurye

WALLERESQUE (continued from p.8) had written tunes with the same title that year. 'Fat Cat', the boss, was amazed when I told him Crawley's version was better. He was astonished when Fats admitted that I was right. When I got 'Fat Cat' fired, the great Oberstein took over the job. He later brought in Glen Miller, Tommy Dorsey, Larry Clinton and fired the Duke.

1930 found Waller on Radio station WLW in Cincinnati, Ohio. When the company tried paying him off in'peanuts' he went on a sit-down strike. The matter was subsequently settled. He went on to acquire a great reputation with this CBS affiliate.

In 1933, Waller was with a quartette called 'The Beale Street Boys' playing the Libes Theatre in Brooklyn New York. While there, I made him buy that pearl grey derby, which eventually became the Waller trade-mark. The following week we reached 'The Last Mile' to the big house, the Palace Theatre on 'the big Apple'.

At the Palace, everybody & his brother served some kind of a legal paper on him. It got so he was afraid to leave the place. He told me that he couldn't recognize most of the claims.

That year, I dropped our twenty year association, by switching my interest to Stepin Fetchit & the Fess Williams and Stanley Bennett Orchestra's.

When I later met Waller's wife she told me that Fats had often mentioned that I was the one who made him famous.... Over $100,000 royalties have been earned from his records since his death, yet his family shows no evidence of great prosperity.

An index of articles which appeared in "Record Research's" initial year will be included in the next issue of this mag.

Recommended by 'Record Research'

AUSTRALIAN JAZZ QUARTERLY- $1.25 per annum to 'Australian Jazz Quarterly', 2 Glenbrook Ave., Nth Clayton Vic., Australia

DISCOPHILE- leading light in discographical research. Remit $1 to Bill Stamm 2263 Morrison Ave., Union New Jersey for Annual sub.

INTERNATIONAL DISCOPHILE- For details write to Larry Kinor, P.O. Box 25208, West Los Angeles Station, Los Angeles 25, California

JAZZ MONTHLY- remit $4.50 for 12 issues or $2.25 for 6 issues to 'Jazz Monthly Subscription Service, 43a Goring Road, London N.11 England

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MATRIX - issued Bi-monthly- contact Bill Stamm (address above)

NEW JAZZ RECORD-printed in English- for the enthusiast of modern discographical data. Published bi-monthly by 'The New Jazz Society Italiana'

VJM - a monthly advertising medium for those who wish to buy, trade or sell jazz records. Contact T.H. Benwell, 4 Hillcrest Gardens, London N.W. 2, England

WAX WORKS OF DUKE ELLINGTON- remit $2.00 to B.H. Aasland, Baldersvaegen, Dandered, Sweden

BEN SELVIN DISCOGRAPHY - One dollar to Woody Backenstoe, 32 N. Girard St., Woodbury New Jersey

DIE DEUTSCHE JAZZ-DISCOGRAPHIE - remit $3.25 to Trans-Oceanic Records Inc. 401 West 42nds Street, New York 36, N.Y.

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